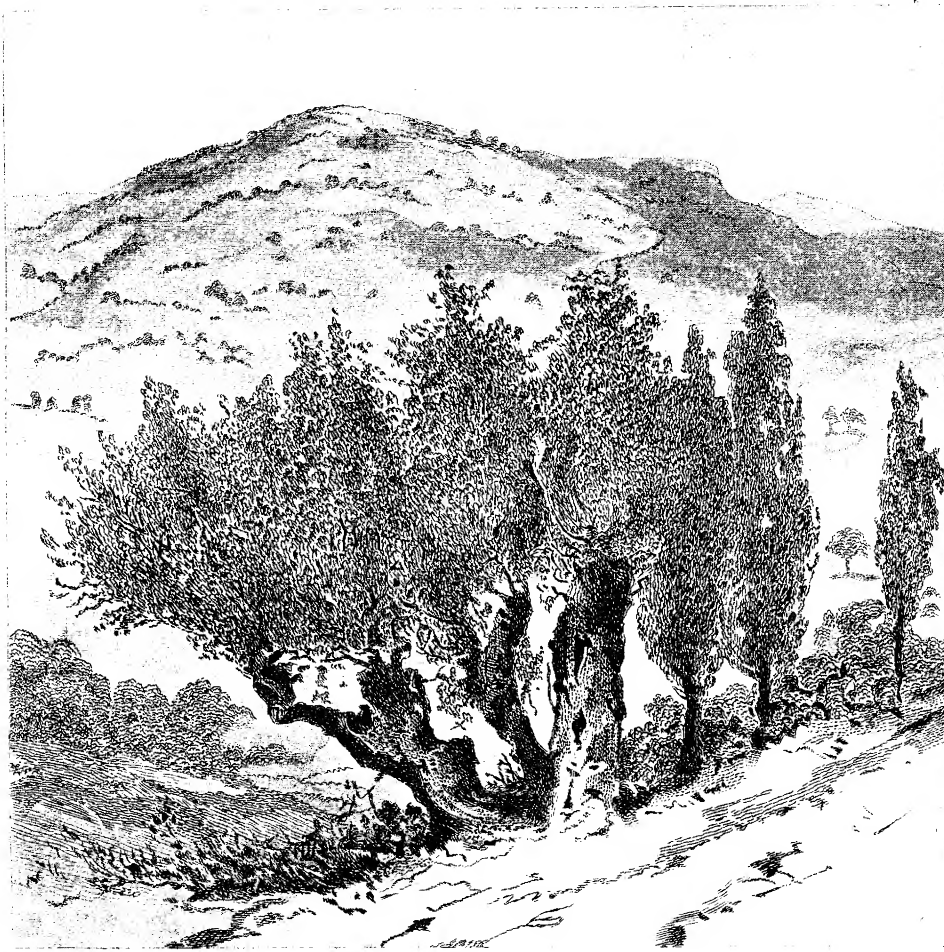


THE GARDEN OF OLIVET,

A
DEVOTIONAL ORATORIO.



WRITTEN & ADAPTED BY JOSEPH BENNETT,

THE MUSIC COMPOSED BY

G. BOTTESINI.

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Ent. Sta. Hall.

Published by
HUTCHINGS & CO BLENHEIM HOUSE, BLENHEIM ST NEW BOND ST LONDON, W.

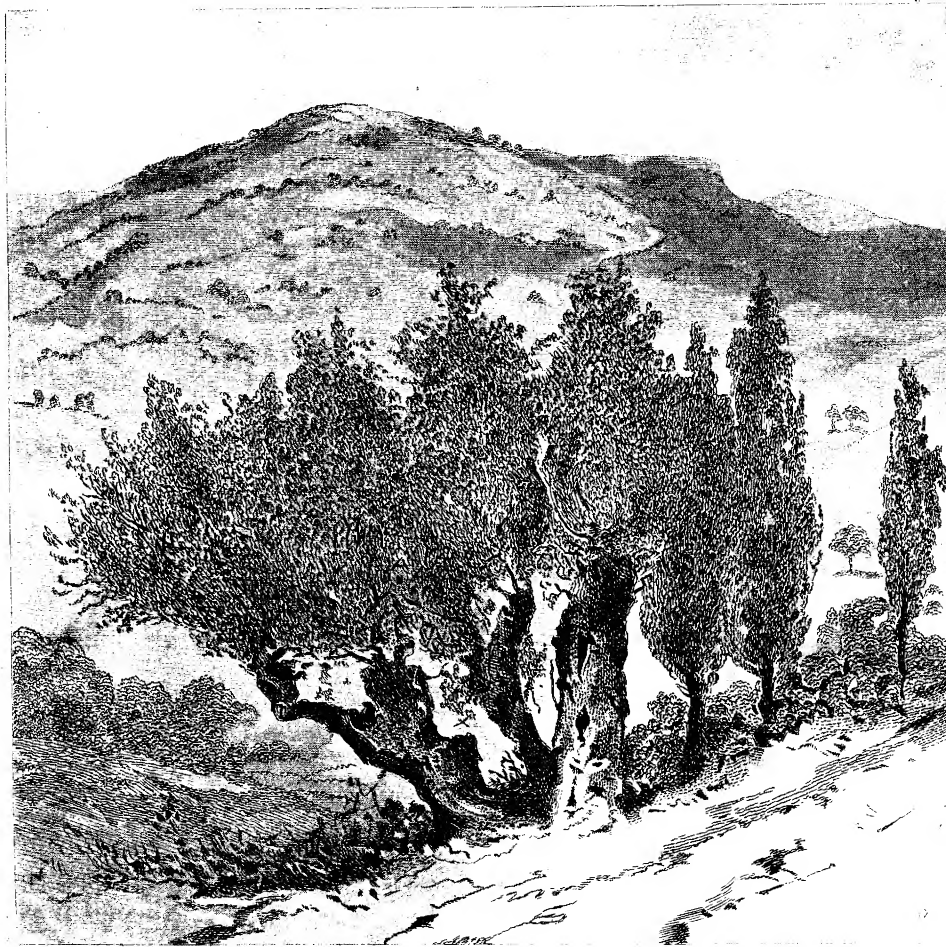
PRICE

*In Paper Covers 4/-
Bound in Cloth 5/6*

Gita, with love from her affect. old Husband
July 27th 1904. *Neville*

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 AND A SAVIOUR" AMEN.	

2003

1

G. BOTTESINI.

2/4/44 Strakosky, Op. 10, No. 2

MM $\text{♩} = 60$
Maestoso

A

p

pp

marcato.

sf

(H. 430)

A musical score for the song 'The Rose Tree'. The score is written for a piano and voice. The piano part is in the upper staff, featuring a melody of eighth and sixteenth notes, often beamed together in groups of six. The voice part is in the lower staff, consisting of a single melodic line with a few notes. The key signature has one flat (B-flat), and the time signature is 2/4. The score is divided into two measures by a double bar line.

A handwritten musical score for the song 'The Rose Tree'. The score is written on two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves have a key signature of one flat (B-flat). The music is written in a simple, handwritten style. The top staff contains a melody with many beamed eighth and sixteenth notes, often grouped with slurs. The bottom staff contains a bass line with fewer notes, including some dotted notes and slurs. The piece concludes with a double bar line on the right side of the bottom staff.

A musical score for the song 'The Rose Tree'. It consists of two staves. The top staff is for the vocal melody, written in treble clef with a key signature of one flat (B-flat). It begins with a forte (f) dynamic and features a series of notes, some beamed together, and a final measure with a repeat sign. The bottom staff is for the piano accompaniment, also in treble clef with a key signature of one flat. It starts with a forte (f) dynamic and features a series of eighth notes, some beamed together, and a final measure with a repeat sign. The score is labeled 'The Rose Tree' at the top.

Soprani. **B. f**

Contralti. **f**

Tenori. **f**

Bassi. **f**

Though the Lord give thee the

Though the Lord give thee the

Though the

Though the

Lord give thee the bread of ad-ver-si-ty

Lord give thee the bread of ad-ver-si-ty

Lord give thee the bread of ad-ver-si-ty

Lord give thee the bread of ad-ver-si-ty

and the wa-ter.... of af-flic-tion.... and the

and the wa-ter.... of af-flic-tion.... and the

and the wa-ter.... of af-flic-tion.... and the

and the wa-ter.... of af-flic-tion.... and the

cres *f* *dim* *f* *dim* *f* *dim* *f* *dim* *f* *dim*

f *sf* *f* *sf* *f* *sf* *f* *sf* *f* *sf* *f* *sf*

wa --- ter of af --- flic --- tion, *p*

wa --- ter of af --- flic --- tion, *p*

wa --- ter of af --- flic --- tion, He will be ve -- ry

wa --- ter of af --- flic --- tion, *p*

p He will be ve -- ry gra -- cious

p He will be gra -- cious ve -- ry gra -- cious

gra -- cious He will be gra -- cious He will be

He will be gra -- cious He will be

He will be ve -- ry gra ----- cious un ----- to thee

He will be ve -- ry gra ----- cious un ----- to thee

gra -- cious ve -- ry gra ----- cious un - to thee....

gra -- cious ve -- ry gra ----- cious un ----- to thee

(H.430)

p > 5

at the voice of thy cry at the voice of thy cry.

at the voice at the voice of thy cry

at the voice at the voice of thy cry

at the voice of thy cry at the voice of thy cry

p

marcato.

When He shall hear it when

When He shall hear it He will an - - - - - swer thee He will

marcato. When He shall hear it He will an - - - - - swer

When He shall hear it He will an - - - - - swer

marcato.

marcato.

p *cres*

He shall hear it He will an - - - - - swer thee He will

p an - - - - - swer He will an - - - - - swer thee.... He will.... an - - - - - swer

p thee when He shall hear it He will He will an - - - - - swer

p thee He will an - - - - - swer thee He will an - - - - - swer

cres

cres


f an -- swer will an -- swer thee. *sf* Nei ----- ther
thee He will an -- swer thee. *sf* Nei ----- ther
thee He will an -- swer thee. *sf* Nei ----- ther
thee He will an -- swer thee. *sf* Nei ----- ther shalt thou



shalt thou mourn nor weep Nei -- ther
shalt thou mourn nor weep Nei ----- ther
shalt thou mourn nor weep Nei -- ther
mourn nor weep Nei -- ther shall thy tears Nei -- ther



shall thy tears run *f* down
shall thy tears run *f* down,
shall thy tears run down He will
shall thy tears run down



7

He will an - swer thee

an - - swer thee

He will an - swer thee

When He shall

When He shall hear it

When He shall hear it

When He shall hear it He will

He will He will an - - - - swer thee

cres

hear it He will an...swer
an...swer He will an...swer
an...swer He will an...swer

thee He will answer thee He will an...swer thee.....
thee He will answer thee He will an...swer thee.....
thee He will answer thee He will an...swer thee.....
8va He will answer thee He will an...swer thee.....

When He shall hear it when He shall hear it
When He shall hear it
When He shall hear it
When He shall hear it

9

dolce

He will answer thee When He shall

dolce

He will answer thee When He shall

dolce

He will answer thee When He shall

dolce

He will answer thee When He shall

dolce

8 8 8 8

hear it He will He will an - - - - - swer

hear it He will He will an - - - - - swer

hear it He will He will an - - - - - swer

hear it He will an - - - - - swer an - - - - - swer

pp

thee He will an - - - - - swer thee *cres*

pp

thee He will an - - - - - swer thee *cres*

pp

thee He will an - - - - - swer thee *cres*

pp

thee He will an - - - - - swer thee *cres*

thee He will an - - - - - swer thee *cres*

8 8 8 8

Nei...ther shalt thou mourn Nei...ther shalt thou

Nei...ther shalt thou mourn Nei...ther shalt thou

Nei...ther shalt thou mourn Nei...ther shalt thou

Nei...ther shalt thou mourn Nei...ther shalt thou

mourn nor weep Nei...ther shalt thou mourn nor weep Neither

mourn nor weep Nei...ther shalt thou mourn nor weep Neither

mourn nor weep Nei...ther shalt thou mourn nor weep Neither

mourn nor weep Nei...ther shalt thou mourn nor weep Neither

shalt thou mourn nor weep Neither shall thy tears run

shall... thy tears thy tears run

mourn nor weep Neither shall thy tears run down... run

mourn nor weep Neither shall thy tears run

down Nei -- ther shall thy tears run down.

down Nei -- ther shall thy tears run down.

down Nei -- ther shall thy tears run down.

down Nei -- ther shall thy tears run down. *dim*

p Nei ----- ther shall thy tears run down.

p Nei ----- ther shall thy tears run down.

p Nei ----- ther shall thy tears run down.

p Nei ----- ther shall thy tears run down.

p Nei ----- ther shall thy tears run down.

ff tratt?

When He shall hear it He will answer thee

When He shall hear it He will answer thee.....

When He shall hear it He will answer thee

When He shall hear it He will answer thee

ff tratt?

gva

tratt?

(H.430)

Nº 2. Recitative. (Contralto) "THEN COMETH JESUS?"

M. M. ♩ = 72. Solo. (Baritone.) "MY SOUL IS EXCEEDING SORROWFUL."

Moderato. Recit:

CONTRALTO. Then cometh Jesus unto a place called Geth-se-mane, where was a

PIANO. *p* *Recit:*

a Tempo. garden, in-to which He entered, and His dis-ciples,

Recit: *a Tempo.* *Recit:* *piu lento.*

and He took with Him Peter, and James, and John, and began to be sorrowful and very

a Tempo. *p* *Lento.*

p

M. M. ♩ = 56.
(Baritone)

heavy. *Lento.*

pp *cres*

pp *cres*

My soul is exceeding sorrowful, e - ven un - to death.

ten *ten* *p*

My soul is exceeding sor - row - ful, my soul my soul is

p *cres* *rall* *cres* *sf* *col canto.* *sf*

Lento. *rall:*

sor - row - ful E - ven un - to death. Tar - ry ye

pp *col canto.* *pp*

here Tarry ye here and watch with me.

p *f* *dim* *dim* *p*

Nº 3. Chorus. "OUR WATCH DEAR JESUS WE WILL KEEP."

A Moderato. M. M. ♩ = 96.

A Moderato. M.M. ♩ = 96.

Soprani. Contralti. Tenori. Bassi.

PIANO.

Our watch dear

Je ... sus we will keep Our

watch dear Je ... sus we will keep Our

8a. watch dear Je ... sus we will keep loco.

Through dark-est night till morn-ing

Through dark-est night till morn-ing

Through dark-est night till morn-ing

Through dark-est night till morn-ing

light, Nor close our wea-ry eyes in

light, Nor close our wea-ry eyes in

light, Nor close our wea-ry eyes in

light, Nor close our wea-ry eyes in sleep

sleep in sleep.

sleep in sleep.

sleep in sleep.

in sleep.

(H.430)

Our watch dear Je sus Our

Our watch dear Je sus

Our watch dear Je sus

Our watch our watch dear Je

watch we will keep through dark est

we will keep Through dark est

we will keep Through dark est

.....sus we will keep Throuth dark est

night till morn ing light

night till morn ing light nor

night till morn ing light

night till morn ing light, nor close

(H.430)

nor close our wea-ry eyes in

close our wea-ry eyes in

nor close our wea-ry eyes in

B

sleep. For us Thy pain.....

sleep. For us Thy pain.....

sleep. For us Thy pain.....

sleep. For us Thy pain.....

on Thee no stain; For us Thy

on Thee no stain; For us Thy

on Thee no stain; For us Thy

on Thee no stain; For us Thy

The image shows a musical score for a piece titled "Thee no stain". It features four vocal parts (Soprano, Alto, Tenor, and Bass) and a piano accompaniment. The lyrics are "pain on Thee no stain". The music is written in a key with one flat (B-flat) and a common time signature (C). The vocal parts are arranged in four staves, and the piano accompaniment is in the bottom two staves. The lyrics are written below the vocal staves. The piano part includes various musical notations such as chords, arpeggios, and melodic lines.

A musical score for "The Lord's Prayer" by George F. Root. The score is written for five voices (Soprano, Alto, Tenor I, Tenor II, Bass) and Piano. It consists of two systems of music. The first system contains three measures, and the second system contains four measures. The lyrics are printed below the vocal staves. The piano part provides harmonic support with chords and moving lines. The key signature has one flat (B-flat), and the time signature is common time (C).

for us Thy pain..... on Thee no

for us Thy pain..... on Thee no

for us Thy pain..... on Thee no

for us Thy pain..... on Thee no

[illegible]

f **C** *p*

Sweet Lord.... who would not with Thee weep!

f *p*

Sweet Lord.... who would not with Thee weep!

f *p*

Sweet Lord.... who would not with Thee weep!

f *p*

Sweet Lord.... who would not with Thee weep!

f *p* *cres*

Sweet Lord..... who would not with Thee

f *p*

Sweet Lord..... who would not with Thee

f *p*

Sweet Lord..... who would not with Thee

f *p*

Sweet Lord..... who would not with Thee

f *p*

weep! For us Thy pain on

p

weep! For..... us Thy pain on

p

weep! For us thy pain

p

weep! For..... us Thy pain on Thee no

cres *p*

cres

(H.430)

Thee no stain Sweet Lord who

Thee no stain Sweet Lord who

on Thee no stain sweet Lord, Sweet Lord who

stain no stain sweet Lord, Sweet Lord who

dim would not with Thee weep, who would not weep for

dim would not with Thee weep, who would not.... weep for

dim would not with Thee weep, who would not weep For us.....

dim would not with Thee weep, who would not weep.

us Thy pain on Thee on Thee no stain

us Thy pain on Thee on Thee no stain

.... for us Thy pain on Thee on Thee no stain for

for us Thy pain for

Musical score for a hymn, featuring five staves. The first four staves are vocal parts (Soprano, Alto, Tenor, Bass) and the fifth is the piano accompaniment. The lyrics are: "Thee no stain on Thee no pain". The score includes dynamic markings such as *p* (piano) and *f* (forte), and articulation marks like accents and slurs. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The page number 8 is visible at the bottom left.

The image shows a musical score for a piece titled "Thee no stain". It features four vocal parts (Soprano, Alto, Tenor, and Bass) and a piano accompaniment. The music is in 4/4 time and the key signature has one flat (B-flat major or D minor). The lyrics are "stain on Thee no stain". The piano part includes a melody in the right hand and a bass line in the left hand. The score is divided into three measures. The first measure shows the vocal parts entering with the word "stain". The second measure shows the vocal parts with the words "on Thee no". The third measure shows the vocal parts with the word "stain" and a long note. The piano part includes a melody in the right hand and a bass line in the left hand. The score is divided into three measures. The first measure shows the vocal parts entering with the word "stain". The second measure shows the vocal parts with the words "on Thee no". The third measure shows the vocal parts with the word "stain" and a long note. The piano part includes a melody in the right hand and a bass line in the left hand.

A musical score for the song 'The Rose Tree'. The score is written for four voices (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The key signature is one flat (B-flat major or D minor), and the time signature is 4/4. The vocal parts are arranged in a four-part harmony, with the Soprano part at the top and the Bass part at the bottom. The piano accompaniment is written in the bottom system, featuring a melody in the right hand and a bass line in the left hand. The score is divided into four measures, with a double bar line at the end of the fourth measure. The lyrics 'The Rose Tree' are written below the vocal parts.

Nº 4. Aria. (Soprano) "REJOICE BELOVED."

Allegro moderato. M.M. ♩ = 96.

SOPRANO.

PIANO.

Re -- joice be --

lov ----- ed, as par - ta - kers of Christ's suf - fer - - ing;

that when His glory shall be re - - veal ----- ed ye may be

glad al - so with ex - ceed - - - ing joy.

cres

f

sf

sf

Re - - - joice be -

tratt?

a Tempo.

ff

---lov - - - ed, as par - - takers of Christ's suf - - fer - ing,

a Tempo p

lunga, a Tempo.

dim

sf

p

sf

p

that when His glo ry shall be re-veal-ed ye

cres



may be glad with ex-ceed ing joy.

f *A*



Re-joyce, re-joyce, be-lov-ed

p *cres*



Re-joyce, re-joyce, be-lov-ed

sf *dim*



Hap - - - - py are.... ye, Hap - - - - py are ye

p

for.... the spi - - rit of glo - - - - - ry

cres

cres

sf

sf

and of God rest - - eth up - - on you, Re -

f

-- joice,.... re - joice, be - - lov - - - - - ed. re -

--jice, re-jice, re--jice, be -- lov

B *Meno mosso.*

ed Hap --- py, Hap --- py are

trattenendo.

ye Hap--py, Hap --- py are ye,

for the spi--rit of glo ----- ry, and

animando.

il 1º tempo.

animando.

..... of God, rest--eth up--on you. Re-joice,.....

..... re--joice,..... re--joice,..... re--joice,..... For the

spi-rit of Glo-----ry, and of God, rest-eth up--on.....

..... you.

1º Tempo.

1º Tempo.

rall.

Nº 5. Recit: (Contralto.) "AND HE WENT FORWARD A LITTLE"

Solo. (Baritone.) "O MY FATHER."

Lento. M.M. ♩ = 68.

CONTRALTO.

PIANO.

And He went for--ward a

p

lit-tle, and fell on the ground and

Lento. M.M. ♩ = 50.

prayed and prayed: -

espressivo.

Baritone.

O my Father, O my Father, if it be possi-ble

espressivo.

col canto.

let this cup pass from Me Yet not My will; but Thine be

col canto.

This system contains the first four measures of the piece. It features a vocal line with a treble clef and a piano accompaniment with grand staves. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The lyrics are written below the vocal line. The piano part includes a *col canto* marking in the first measure.

done, yet not My will but Thine be done.

dim

This system contains measures 5 through 8. The vocal line continues with the lyrics. The piano accompaniment features a *dim* (diminuendo) marking in the sixth measure.

not My will, not My will but Thine be

This system contains measures 9 through 12. The vocal line continues with the lyrics. The piano accompaniment continues with arpeggiated chords.

done

This system contains measures 13 through 16. The vocal line ends with a long dotted line. The piano accompaniment concludes with a final chord in the last measure.

Nº 6. Aria. (Tenor.) "HAVE PITY UPON ME, O MY FRIENDS."

Adagio. M.M. ♩ = 56.

TENOR.

PIANO.

p

Have pi - - - ty up - - on me,

have. pi - - - - - ty up - - on me, O my friends O my

friends, for the hand of God, the hand of God hath touched

pp

me..... O my friends, Have pi - ty up - on me, for the hand of

cres *dim*

cres *p* *p* *cres*

(H. 430)

p **A** *cres*

God hath touched me. Though He slay me,

cres

animando.

cres *p*

yet will I trust Him, He also shall be my salva- - - - - tion..

p

animando.

cres *cres*

Have pi- - - ty up- - on me, Have pi- - - ty up- on me, O my

p *cres*

dim. *rall.*

friends..... O my friends, for the hand of God hath touched

dim *pp*

pp

(H. 430)

403722

B *Maggiore.*

me. Though He

p

slay me, Though He slay me, yet will I trust Him. He

cres

cres

al -- so shall be my sal -- va -- tion, He shall be my sal -- va -----

tion. Have pi-----ty up--on me.....

The musical score is written for voice and piano. The voice part is on a single staff with a treble clef. The piano accompaniment is on two staves, with the right hand in treble clef and the left hand in bass clef. The key signature has one flat (B-flat), and the time signature is 4/4. The lyrics are: "tion. Have pi-----ty up--on me.....". The piano part features arpeggiated chords and moving lines in both hands, with some triplets in the right hand.

Have pi-ty up-on me. Though He slay me, yet will I

cres

trust Him, He al- so shall be my sal-va- tion, He

f *cres* *dim* *animando.*

al- so, He al- so shall be my sal-va-

cres *sf* *p* *rall*

-tion.

a Tempo. *pp*

(H. 430) *pp*

Nº 7. Chorus. "LIKE AS A FATHER PITIETH HIS CHILDREN?"

A *Maestoso*. M.M. $\text{♩} = 68$.

p *cres*

Soprani. Like as a Fa-ther pi-ti-eth his chil-dren, Like as a

Contralti. Like as a Fa-ther pi-ti-eth his chil-dren, Like as a

Tenori. *f* Like as a Fa-ther pi-ti-eth his chil-dren, *dim* Like as a

Bassi. Like as a Fa-ther pi-ti-eth his chil-dren, *p* Like as a

Maestoso. Like as a Fa-ther pi-ti-eth his chil-dren, *sf*

PIANO

Fa-ther pi-ti-eth his chil-dren, *f* *dim*

pi-ti-eth his chil-dren, *f* *dim*

Fa-ther pi-ti-eth his chil-dren, so the Lord pi-ti-eth

pi-ti-eth his chil-dren,

so the Lord pi-ti-eth them that fear Him;

so the Lord pi-ti-eth them that fear Him;

them that fear Him So the Lord pi-ti-eth them that fear Him;

so the Lord the Lord pi-ti-eth them that fear Him;

f For He know -- eth our frame for He know -- eth. our *dim*

f For He know -- eth our frame for He know -- eth. our *dim*

f For He know -- eth our frame for He know -- eth. our *dim*

f For He know -- eth our frame for He know -- eth. our *dim*

For He know -- eth our frame for He know -- eth. our

p frame, He re--member -- eth that.... we are dust.. *cres* He

p frame He re--mem--ber--eth that we are dust. He re *cres*

p frame He re--mem--ber--eth that we are dust. He re *cres*

p frame He re--mem--ber--eth that we are dust. He re *cres*

frame He re--mem--ber--eth that we are dust. He re

..... re--mem--ber--eth that we are dust.

--mem--ber--eth that we are dust, that we are dust.

--mem--ber--eth that we are dust, that we are dust.

--mem--ber--eth that we are dust, that we are dust.

--mem--ber--eth that we are dust, that we are dust.

f

f

f Like as a Father pi--tieth his chil--dren, his chil--dren so the
f Like as a Father pi--tieth his chil--dren, his chil--dren so the
f Like as a Father pi--tieth his chil--dren, his chil--dren so the
f Like as a Fa-----ther pi--ti--eth his chil--dren so the

dim Lord..... the Lord pi--ti--eth them pi--ti--eth them that
 Lord the Lord the Lord pi--ti--eth them that
 Lord the Lord the Lord pi--ti--eth them that
 Lord..... the Lord pi--ti--eth, pi--ti--eth the Lord pi--ti--eth

sf fear Him; for He knoweth for He know---eth our frame,
sf fear Him For He know---eth He know---eth our.... frame,
sf fear Him for He know---eth for He know---eth our frame,
 them for He know---eth our frame,

p

37

Cres *f* *p*

He remem-ber-eth that we are dust.... He re-mem-ber-eth

He remem-ber-eth that we are dust.... He re-mem-ber-eth

He remem-ber-eth that we are dust.... He re-mem-ber-eth

He remem-ber-eth that we are dust.... He re-mem-ber-eth

Cres *f* *p*

pp *rall*

He re-mem-ber-eth that we are

He re-mem-ber-eth that we are

He re-mem-ber-eth that we are, that we are

He re-mem-ber-eth that we are, that we are

rall

a Tempo.

dust we are dust, that we are dust.

a Tempo. dust.... that we are dust, that we are dust.

a Tempo. dust.... that we are dust, that we are dust.

a Tempo. dust.... that we are dust, that we are dust.

dust.... that we are dust, that we are dust.

a Tempo.

Nº 8. Recit: (Contralto) "AND HE COMETH"

Solo. (Baritone.) "SIMON SLEEPEST THOU?"

A

Andante.

p

dim

dim

And He cometh

pp

B (Baritone)

and find-eth them sleep-ing.

pp

pp

(H.430)

The musical score is written for voice and piano. It begins with a piano introduction marked 'Andante' and 'p'. The piano part features arpeggiated chords and flowing sixteenth-note passages. The vocal part enters with a recitative-style melody. The first system shows the piano introduction. The second system continues the piano accompaniment with 'dim' markings. The third system shows the vocal entry with 'And He cometh' and 'dim' markings. The fourth system shows the piano accompaniment with 'pp' markings. The fifth system shows the vocal entry with 'and find-eth them sleep-ing.' and 'pp' markings. The score concludes with a final piano accompaniment section marked 'pp' and '(H.430)'.

pp

pp

(H.430)

Si-mon,

sleepest thou? Si-mon, sleepest thou? Could'st

p

thou not watch one hour? The spi-rit truly, tru-ly is willing, but the

sf

p

rall *a Tempo.* C

flesh..... but the flesh is weak.

pp *col canto.* *p*

40 N^o 9. Chorus. "WE ARE THE CHILDREN OF THE LIGHT."

M.M. = 68. *Adagio. p*

Soprani. *A* We are the children the children of the light and

Contralti. We are the children the chil dren of the

Tenori. We are the children the chil dren of the

Bassi. We are the children the chil dren of the

Adagio. We are the children the chil dren of the

PIANO. *p*

..... of the day; we are not of the

light and of the day we are not of the

light and of the day we are not of the

light and of the day we are not of the

night nor of dark-ness nor of dark ness,

night nor of dark ness,

night nor of dark-ness nor of dark ness,

night nor of dark-ness nor of dark ness. There - - - fore

[illegible]

Fa-ther, Fa-ther, Fa-ther, Fa-ther,

f *All? Modto* *dim*

Fa-ther, Fa-ther, we are poor and *dim*
 Fa-ther, Fa-ther, we are poor and *dim*
 Fa-ther, Fa-ther, we are poor and *dim*

Fa-ther, Fa-ther, we are poor, and *All? Moderato, 92.* *cres* *sf* *dim*

weak, Thy su-per-nal strength we seek; Through life's
 weak, Thy su-per-nal strength we seek; Through life's
 weak, Thy su-per-nal strength we seek; Through life's
 weak, Thy su-per-nal strength we seek; Through life's

(H. 430)

con... flict be Thou nigh, Through life's con... flict be Thou
 con... flict be Thou nigh, Through life's con... flict be Thou
 con... flict be Thou nigh, Through life's con... flict be Thou
 con... flict be Thou nigh, Through life's con... flict be Thou

nigh; Hear us when to Thee we cry, Hear us
 nigh; Hear us when to Thee we cry, Hear us
 nigh; Hear us when to Thee we cry, Hear us

when to Thee we cry. Thou canst from all ills de...
 when to Thee we cry. Thou canst from all ills de...
 cry, when to Thee we cry. Thou canst from all ills de...
 when to Thee we cry. Thou canst from all ills de...

(H.430)

-- fend; Help and com--fort, Help and com--fort to the
 -- fend; Help and com--fort, Help and com--fort to the
 -- fend Help and com--fort, Help and com--fort to the
 -- fend; Help and com--fort, Help and com--fort to the

cres *f*

D *Animando.*

end Thou canst from all ills de--fend Help and
 end Thou canst from all ills de--fend Help and
 end Thou canst from all ills de--fend Help and
 end Thou canst from all ills de--fend Help and

Animando.

com--fort to the end. Thou canst from all ills de--
 com--fort to the end. Thou canst from all ills de--
 com--fort to the end. Thou canst from all ills de--
 com--fort to the end. Thou canst from all ills de--

(H.430)

First system of the musical score. It includes four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics for the vocal parts are: "Send Help and comfort to the end." The piano accompaniment features a melodic line in the right hand and a supporting bass line in the left hand, with a forte (*f*) dynamic marking at the end.

Second system of the musical score. The vocal parts have the lyrics: "Hear us". The piano accompaniment continues with a melodic line in the right hand and a supporting bass line in the left hand.

Third system of the musical score. The vocal parts have the lyrics: "Hear us when to Thee we cry." The piano accompaniment features a melodic line in the right hand and a supporting bass line in the left hand, with a forte (*ff*) dynamic marking at the beginning and a *dim* (diminuendo) marking towards the end. The system concludes with the number (H. 430) centered below the piano part.

Thou canst, Thou canst from all ills de fend
 Thou canst, Thou canst from all ills de fend
 Thou canst, Thou canst from all ills de fend
 Thou canst, Thou canst from all ills de fend
 Help and com fort, Help and com fort
 Help and com fort, Help and com fort
 Help and com fort, Help and com fort
 Help and com fort, Help and com fort
 to the end
 to the end
 to the end
 to the end
 Thou canst from all ills
 Thou canst from all ills
 Thou canst from all ills
 Thou canst from all ills
 (H. 430)

ills de fend Help and
ills de fend Help and com fort
ills de fend Help and com fort
ills de fend Help and com fort

com fort to the end com fort to the
to the end com fort to the
to the end com fort to the
to the end com fort to the

end to the end
end to the end
end to the end
end to the end

pp
pp
pp
pp

dim

(H. 430)

Nº 10. Recit: (Contralto.) "HE WENT AWAY AGAIN AND PRAYED."

A Solo. (Baritone.) "O, MY FATHER"

Solo. (Contralto.) "AND BEING IN AN AGONY?"

CONTRALTO.

PIANO.

Adagio. M M $\bullet = 60$.

p *sf* *sf* *espressivo.* *dim* *p*

He went a-way a-gain and prayed:—

p *p*

B Baritone.

iunga. *espressivo.* O, My Fa-ther

O, My Fa--ther, if this cup may not

pass a--way from Me ex-cept I drink it,

accel:

sf

allargando.

1^o Tempo. Thy will, Thy will be done,

sf

ten:

Col canto.

p

sf

p

M. M. ♩ = 68.

Contralto

Thy will be done.

dolente.

poco più.

poco più.

(H. 430)

And be--ing in an a---go-ny.....

He prayed more earn--est-ly, He prayed more.....

earn--est-ly, and His sweat.....

was as it were great drops of blood fall-----ing

Animando. *cres*

down to the ground, and His sweat was as it were

Animando. *cres*

f *dim*

great drops of blood fall -- ing down to the

cres *f* *dim*

D *p*

ground, drops of blood fall ----- ing

pp *pp*

down, fall -- ing down to the

52 N^o 11. Duettino. (Soprano & Tenor.) "FEAR THOU NOT FOR I AM WITH THEE"

E *Andantino.* M.M. ♩ = 60.

SOPRANO.

TENOR.

PIANO.

ground.

p

p

Fear thou not, for I am with thee; be not dis-

pp

pp

(Soprano.)

p Fear thou not, for
-mayed, for I am Thy God.
poco cres.

cres. I am with thee; be not dis-mayed, for
dim.

cres. *sf* I am Thy God. I will
dim.

poco cres. I will strength-en thee;
p

strength-en thee and help thee, and up- hold thee

I..... will help..... thee, and up- hold thee

dim.

with My right hand..... Fear thou not,

with My right hand..... Fear thou not,.... for I am

poco rall. a Tempo.

Col canto. a Tempo.

cres.

For I am with thee; I am with thee, for I am Thy God

with thee; Be not dis-mayed, for I am Thy God. Be --

cres. p sf dim. p

Be not dis-mayed, *cres.*

..... not dis-mayed, for I am Thy God. Be ... *cres.*

The first system contains four measures. The vocal line features a triplet of eighth notes in the first measure, followed by a dotted quarter note, and then a half note. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a dotted half-note pattern in the left hand. Dynamics include a crescendo marking at the end of the first measure and the second measure.

for I am Thy God. for *p*

..... not dis-mayed, for I am Thy God. for

The second system contains four measures. The vocal line has a triplet of eighth notes in the second measure, followed by a dotted quarter note, and then a half note. The piano accompaniment features a steady eighth-note pattern in the right hand and a dotted half-note pattern in the left hand. Dynamics include a piano marking at the beginning of the second measure and a crescendo marking at the end of the second measure.

I am Thy God..... *dim.*

I am Thy God..... *dim.*

The third system contains four measures. The vocal line has a dotted quarter note in the first measure, followed by a half note, and then a dotted quarter note. The piano accompaniment features a steady eighth-note pattern in the right hand and a dotted half-note pattern in the left hand. Dynamics include a piano marking at the beginning of the second measure and a crescendo marking at the end of the second measure.

56 N^o 12. Intermezzo & Chorus of Angels, "THE ANGEL OF THE LORD."

Andantino mosso. M.M. ♩ = 50.

A

p

cres.

molto cres.

"And there appeared unto Him an Angel from Heaven strengthening Him"

ff

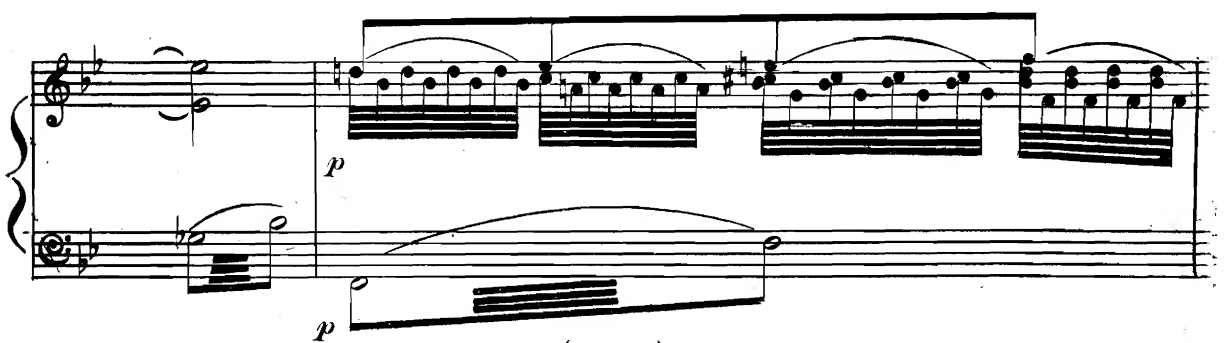
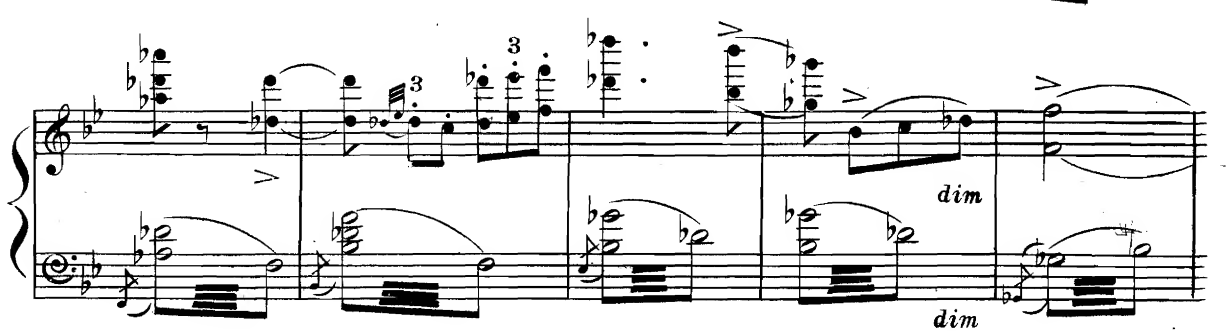
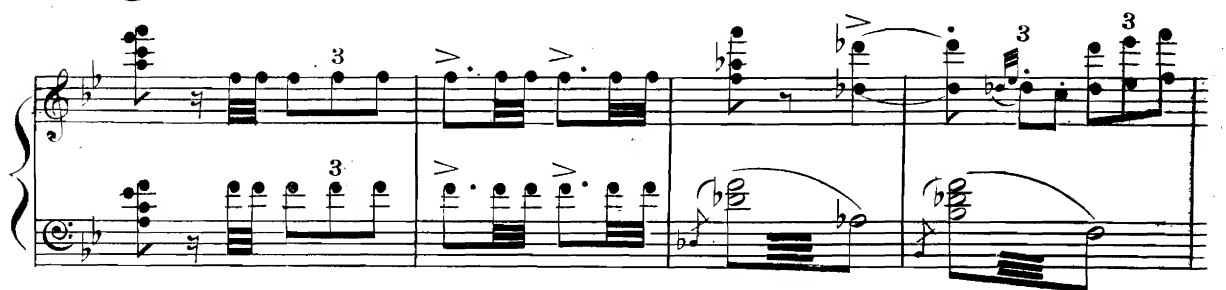
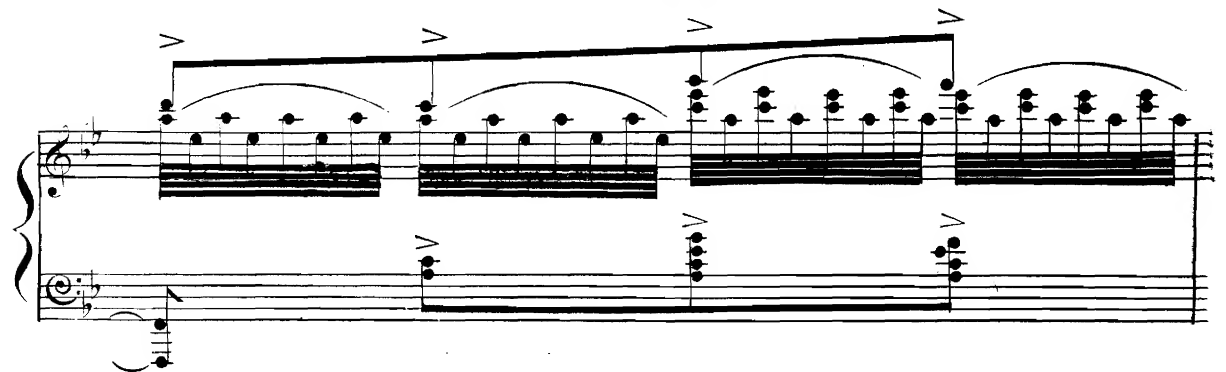
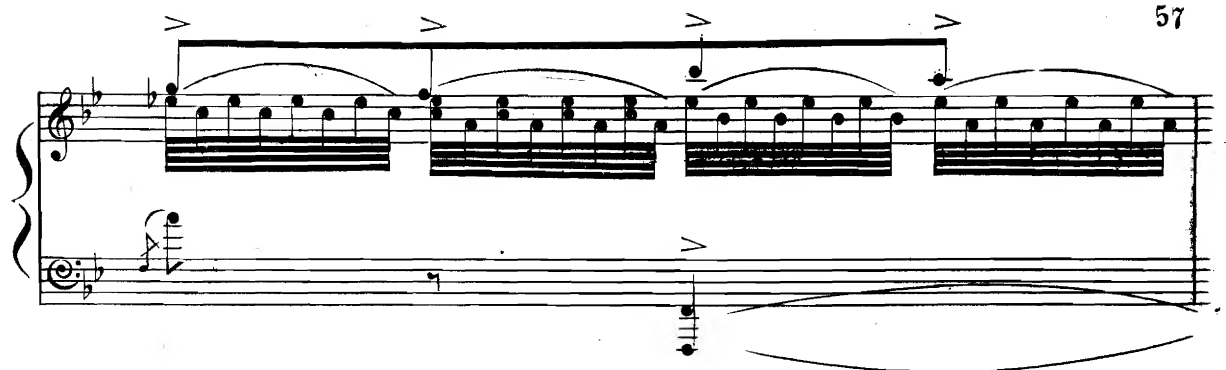
loco

marcato.

ff

loco

marcato.



cres

cres

B M.M. ♩ = 66. "CHORUS OF ANGELS!"

poco più. 1st & 2nd Sop. *f* The An-----gel of the Lord *p* en-camp-eth round a-bout

1st & 2nd Contralt. *f* The An-----gel of the Lord *p* en-camp-eth round a-bout

f

f

(H. 430)

them..... that fear Him,.... that fear Him,... and de

them..... that fear Him,.... that fear Him,... and de

cres li... ver eth them..... *f* The An--gel.... of the

cres li... ver eth them..... *f* The An--gel.... of the

p Lord en-camp... eth round a--bout..... *p* them..... that

p Lord en-camp... eth round a--bout..... *p* them..... that

fear Him that fear Him.... and de-liv-er-eth

fear Him that fear Him.... and de-liv-er-eth

.... and de-liv-er-eth them. Contralti. dolce. The Lord re-

.... and de-liv-er-eth them. The Lord re-

1st Soprani. *cres.* The Lord re-

2nd Soprani. *dolce.* The Lord re-deem-eth the....

Contralti. *dolce.* The Lord re-

The Lord re-deem-eth the....

dim *p*
 - deem -- eth the soul of His ser- vant,
dim *p*
 soul of His ser- vant,
dim *p*
 soul of His ser- vant, and none of

cres. *cres.*
 that trust in
cres. *cres.*
 and none of them that trust in
cres. *cres.*
 them that trust in Him shall

dim. *p* *pp*
 Him shall be de- so- late; none
dim. *p* *pp*
 Him shall be de- so- late; none
dim. *p* *pp*
 be shall be de- so- late; none

(H. 430)

none none of them, that trust
none none of them, that trust
none none of them that trust

cres. *cres.* *f*

cres. *f*

..... none of them that trust in Him
..... none of them that trust in Him
..... none of them that trust in Him

dim. *dim.* *dim.*

dim.

p shall be de so late.
p shall be de so late.
p shall be de so late.

p *p*

Nº 13. Recit: (Contralto.) "AND WHEN HE RETURNED HE FOUND THEM
SLEEPING AGAIN?"

Solo. (Baritone.) "SLEEP ON NOW AND TAKE YOUR REST?"

A *Moderato.* M.M. ♩ = 60. *p*

p

poco cres.

dim.

sf

dim.

Contralto.

And when He re-

p

pp

pp

B

...turn ----- ed, He found them sleep - - ing a -

pp

-- gain, Sleep - ing a - gain, for their eyes were

cres. *accell:*

cres.

heavy. And He com - eth the third time.

cres. *f* *accell:*

p *sf*

p *sf* *accell:*

cres. *dim.*

cres.

(Baritone.)

65

Sleep on now and take your rest. It is e-nough;

Lento. *cres.* *f*

cres. *f*

the hour is come,

ff

Behold the Son of Man

ff

Behold the Son of Man is be-trayed into the hands of sin-

Grave.

Grave col. *canto.*

66 N° 14. Chorus. "DEAR LORD AND SHALL WE SLEEPING LIE."

A *Allegro non tanto*. M.M. $\text{♩} = 88$.

Soprani. *mf* Dear Lord, and

Contralti. *mf* Dear Lord, and

Tenori. *mf* Dear Lord, and

Bassi. *mf* Dear Lord, and

PIANO. *mf* 3 3 Dear 3 3 Lord, and

shall we sleep ing lie,

shall we sleep ing lie,

shall we sleep ing lie, and

cres and *cres* shall we sleep ing

and shall we sleep ing

..... shall we sleep ing

and shall we sleep ing

f lie

f lie

f lie

f lie

f lie

ff

mf While Thou pre ----- par'st for

mf While Thou pre ----- par'st for

mf While Thou pre ----- par'st for

mf While Thou pre ----- par'st for

cres us to die? for *cres*

cres us to die? for *cres*

cres us to die? for *cres*

cres us to die? for *cres*

us ... to die ...

us ... to die ...

us ... to die ...

us ... to die ...

Our

Our

Our

Our

place is near Thy sa ... cred

place is near Thy sa ... cred

place is near Thy sa ... cred

place is near Thy sa ... cred

side..... Thy sa..... cred side:

side..... Thy sa..... cred side:

side..... Thy sa..... cred side:

side..... Thy sa..... cred side:

ff

In life and death we'll

In life and death we'll

In life and death we'll

In life and death we'll

mf

there a..... bide..... we'll there a.....

there a..... bide..... we'll there a.....

there a..... bide..... we'll there a.....

there a..... bide..... we'll there a.....

p

bide. With Thee with Thee the power of
bide. With Thee with Thee the power of
bide. With Thee with Thee the power of
bide. With Thee with Thee the power of

Hell of Hell to dare,
Hell of Hell to dare,
Hell of Hell to dare,
Hell of Hell to dare,

With Thee with Thee the vic__tor's wreath
With Thee with Thee the vic__tor's wreath
With Thee with Thee the vic__tor's wreath
With Thee with Thee the vic__tor's wreath

(H.430)

to share Dear
to share Dear
to share Dear
to share Dear

mf *f* *mf* *f*

Lord, and shall we sleep ing
Lord, and shall we sleep ing
Lord, and shall we sleep ing
Lord, and shall we sleep ing

mf *f*

lie While Thou pre par'st for
lie While Thou pre par'st for
lie While Thou pre par'st for
lie While Thou pre par'st for

mf *f*

us to die? While Thou pre ---

us to die? While Thou pre ---

us to die? While Thou pre ---

us to die? While Thou pre ---

-par\'st for us

-par\'st for us

-par\'st for us

-par\'st for us

to die? Our place is

to die? Our place is near Thy sa --- cred

Animando. M.M. ♩ = 96.

Animando.

(H. 430)

Our place is near Thy
 Our place is near, our place is near Thy
 near Thy sa-cred side..... is near Thy
 side..... Our place, our place is near.....

sa-cred side:..... In life, in
 sa-cred side: In life, in life... and
 sa-cred side: In life, in
 Thy sa-cred side: In life, in

life and death we'll..... there, we'll there a-bide
 life and death we'll..... there, we'll there a-bide
 death we'll there a-bide,..... a-bide. With Thee the
 life and death we'll there, we'll there a-bide

D *p*

With Thee the power, with

With Thee.....

power of Hell to dare..... with

With Thee the power, *p* with Thee the

dim *p*

Thee the power of Hell to dare,

..... the power of Hell to dare, *cres*

Thee the power of Hell to dare, With Thee the

power of Hell to dare, *cres*

cres

With Thee the vic... tor's wreath.....

cres With Thee the vic... tor's wreath

vic... tor's wreath..... the vic... tor's

cres

With Thee the vic... tor's wreath